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THE  
Dramatic and Literary Cenfor.

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MEMOIRS OF MRS. BILLINGTON.

( *Concluded from page 122.* )

AFTER a two years widowhood, Mrs. Billington in 1797 again entered into the holy state of matrimony, with a French gentleman of the name of *Fellefent*, who, it seems, filled a post in the civil department of the French army, but resigned his situation for the more pleasing duties of Wedlock. Mr. *Fellefent*, we understand, is still living, and, if we may credit report, is still as firmly attached to his loving wife as ever. Her absence from the continent, we are told, is by his express consent—and when the lady shall have turned her notes into a *quantum sufficit* of hard cash, she is to return, loaded with English Guineas, to her expectant *Benedict* at Venice.

The general professional character of Mrs. Billington, has been already adequately discussed in our former numbers. We shall proceed, therefore, to a *specific* detail of the Opera of *Artaxerxes*, in which Mrs. Billington made her appearance.

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ance at both houses, and in which she forms a point of prominent attractions that throws all competition at a hopeless distance.

As a necessary prelude to the enquiry, we shall preface our remarks with a specification of the *cast* of the Opera as respectively got up at the two rival theatres.

### DRAMATIS PERSONÆ.

#### AT COVENT-GARDEN.

<i>Artaxerxes,</i>	—	Mr. HILL.
<i>Artabanes,</i>	—	Mr. TOWNSEND.
<i>Arbaces,</i>	—	Mr. INCLEDON.
<i>Rimenes,</i>	—	Mr. STREET,
<i>Mandane,</i>	—	Mrs. BILLINGTON.
<i>Semira,</i>	—	Mrs. ATKINS.

#### AT DRURY-LANE.

<i>Artaxerxes,</i>	—	Mr. DIGNUM.
<i>Artabanes,</i>	—	Mr. KELLY.
<i>Arbaces,</i>	—	Mrs. MOUNTAIN.
<i>Rimenes,</i>	—	Mr. COOKE.
<i>Mandane,</i>	—	Mrs. BILLINGTON.
<i>Semira,</i>	—	Mrs. BLAND.

As Mrs. Billington sustains the same character of *Mandane*, at both houses, our analysis cannot extend to a *comparative* review of this part. We see no *physical* reason, why she should sing better at one theatre, than at the other; and to suppose that any preference should obtain in her own mind, would be to attribute to her a sinister line of conduct and of motive, of which, we are persuaded, she stands wholly acquitted and exempt.

In the *Recitative*, Mrs. Billington discovers wonderful taste, and judgement—though her merit, in this department,



ment, we are firmly convinced, is less understood and acknowledged, by the grand bulk of the audience, than in her *Airs*. The full extent of her powers can only be appreciated by scientific hearers, and these certainly constitute but a very moderate proportion of the audience. Yet, even when she soars above the level of the comprehension of the majority, such is the bewitching sweetness of her voice—such the exuberance of her fancy—such the imposing graces of her style—that she never fails to charm, and the galleries feel delighted, though not competent to follow her through all her refinements, nor to account for the gratification they experience.

In the *Airs*, on the other hand, and exquisite songs (we speak solely with reference to the music) with which the Opera of *Artaxerxes* abounds, Mrs. Billington appears to the fullest advantage. Here her powers meet a fair and adequate trial—here the inherent melody of the composition seconds her efforts—the most uncultivated ear acknowledges the potency of the tuneful art, and every heart is moved with the “concord of sweet sounds.” The mingled sweetness and simplicity which characterize the short *Air*

“Adieu, thou lovely youth”——

speaks to the very soul—but the *Bravura*, which terminates the First Act, is of a very different description. As the vehicle to an astonishing display of *art*—as the theme of a degree of *execution* unparalleled and almost incredible, it certainly is admirably calculated to demonstrate in the strongest light, the vast extent of Mrs. Billington’s powers. But, if we regard music as intended to act as the vehicle of *sensitment* (which we are free to confess, appears to us to be its true origin and design) if we allow *melody* to be the primary object, and *execution* a secondary consideration—then, indeed, it must be granted, that this celebrated *Bravura* makes

its appeal to our applause with very doubtful and equivocal recommendations. Its merits rest on the mere plea of *difficulty*—and this we have ever considered as a kind of *bastard* principle, which tends to estrange and alineate music from its legitimate and natural purport.

To the honour of the Author of *Artaxerxes*, the great Dr. Arne, it ought to be here recorded, that this *Bravura* is not the composition of that consummate Master. It has been merely foisted on the Opera, for the express purpose of displaying the compass of Mrs. Billington's voice. It was composed by *Bianchi*, in Italy, and was introduced by Mrs. Billington at the theatre of *San Carlos*, at Naples. So extremely laboured, so great, indeed, are its difficulties, with respect to *execution*, that on the score being shown to a lady who ranked as the first singer of the Italian stage, she pre-emptorily declared it to be above the utmost capacity of the human voice, as being totally impracticable. As the words of this *Bravura* are not to be found in the old Editions of *Artaxerxes*, we shall, for the sake of such of our readers, as have purchased a former edition, present them with a copy.

*Additional Bravura,*  
Introduced by Mrs. BILLINGTON,  
in the Opera of *Artaxerxes*.  
(The Music by *Bianchi*.)

Lost in anxious doubts, tormenting  
Terrors fill my labouring breast;  
Ah, ye powers! at length relenting,  
To my troubled soul give rest.  
Storms of ruin round me falling,  
Each rising hope appalling,  
Heaven, on thee for succour calling,  
Oh! relieve me thus distress'd.

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In



In the Second Act, Mrs. Billington has two principal Songs—the one :

“ If o’er the cruel tyrant, Love” &c.

distinguished by its beautiful simplicity and sweetness :—  
the other :

“ Monster away ! From cheerful day” &c.

partaking of the bravura character. In the former of these she has, on every repeated representation of the Opera, been most rapturously *encored*. The latter being of more difficult execution, and more inveterately in the style of the Italian School, is not so universally congenial to the taste and comprehension of a British audience.

The Third Act rises upon us in the beauty and interest of the music. It allots to *Mandane* an *Air*, a *Duett*, and a *Bravura*, each of them of the first rate excellence, and, perhaps, superior to any other in the whole opera. The charming Song :

“ Let not rage thy bosom firing” &c.

is equally characterized by sweetness, simplicity and *pathos*. The appeal it makes to the feelings is irresistible. We cannot wonder, therefore, at the tumultuous applause with which it is constantly received, and its *encore* peremptorily demanded. Independant of its native and inherent recommendations, in point of melody, Mrs. Billington enriches it with an exhaustless variety of graces and embellishments, which she dispenses with such nice judgment and discrimination, as not to overcharge or abrogate its character. She manages her extraordinary talents with such address, that *Art is absolutely lost in Art*, and the highest refinement wears the appearance of ease and nature. The most unmusical auditor

auditor in the theatre, feels enraptured and delighted.

The *Duett*;

“For thee I live, my dearest” &c.

is of the same character, as to sweetness and simple *pathos*, with that we have already commented upon, viz.

“Farewell, thou dearest youth” &c.

It lulls the soul unconsciously to repose, and wraps it, as MILTON expresses himself, in “*Elysium!*”

The transcendent excellence of the celebrated *Bravura*:

“The Soldier tir’d of War’s alarms” &c.

is universally acknowledged. Though it requires the most skillful and matured powers of execution, it does not, like *Bianchi’s* composition, rest its pretensions solely on its *difficulty*. It boasts the genuine characteristics of music—the expression is appropriate to the feeling intended to be excited—the sound is literally an “Echo to the sense.”

Here, then, we close our remarks on the Opera of *Artaxerxes*, as far as directly and personally applies to Mrs. Billington. But we cannot wholly dismiss this topic, without offering a few observations, in reply to a charge which, we understand, has been advanced against us, purporting, that in the former part of our *Memoir*, we have treated this lady with extreme harshness and severity, and discovered an eagerness to drag her pristine errors into notice and resuscitate from the grave of oblivion, the aberrations of juvenile indiscretion. To this charge we most boldly and decidedly plead: “Not guilty.” So far from harbouring a wish to depreciate the merits of this accomplished lady and render her obnoxious in the public eye, we, on the contrary, entertain the highest opinion of her talents, and would wish



to extenuate, rather than aggravate her failings. In this point of view, we feel a conscious pride and satisfaction, in repeating the remarks, with which we closed our narrative of Mrs. Billington, in the *Oracle*. As we there observed—her failings are entirely personal; they involve, they compromise, they injure no one, but herself. Her merits, on the other hand, are unequivocal and universally recognised. Where, then, so large a measure of excellence is tinged and leavened with so small a proportion of alloy, to insist upon her imperfections, and magnify her faults, is a wanton, illiberal, and barbarous act. Parodying the words of POPE, we may justly exclaim:

“If to her share some female errors fall,

“Lift to her *notes*, and you’ll forget them all.”

We proceed now to a comparative review of the residue of the *Dramatis Personæ*. To begin then, with the most illustrious character in the Opera; Mr. Hill, as the representative of *Artaxerxes*, has with respect to figure, a great and decided advantage over Mr. Dignum. Indeed the corpulency and general appearance of this latter gentleman would better qualify him to sustain the part of *Artabanes*. As the Opera is at present cast, Mr. Kelly has more the appearance of a *stripling*, than the *father* of a man of equal years with *Artaxerxes*.

Possessed of, perhaps, the very finest voice in the whole kingdom, Mr. Incledon wants taste to turn that voice to its utmost possible advantage. His dress, as *Arbaces*, is not altogether well conceived. It fits so clumsily upon him, especially about the arms, as to produce a very disagreeable effect. Mrs. Mountain dresses the character with infinitely more elegance—and infuses into her singing a greater proportion of refinement and grace. Hence with less obligations to nature, as a *singer*, than Mr. Incledon she is far superior to him in acquired excellence. Some of our journalists have  
affected

affected to cavil at her dress, as being too *feminine*—but it should be remembered, that she personates an Asiatic character, and as such ought to exhibit, in dress and appearance, some idea of the softness and luxury of an Oriental court.

Of the two rival representatives of *Artabanes*, we give the decided preference to Mr. Townsend. Mr. Kelly as little looks the character, as Mr. Dignum does that of *Artaxerxes*. Again, Mr. Kelly has contracted a most intolerably vicious habit of *bolting* his words, which is doubly offensive and disgusting in *Recitative*. We must, however, do him the justice to observe, that in two or three instances, and particularly in the judgment-scene, where he sentences his son to death, he evinced a much greater share of feeling and nature, than we conceived him to possess.

The *punch-like* appearance of Mr. Street renders the Covent-Garden *Rimenes* a downright *burlesque*, 'Tis true, the character is in itself, of very trifling import; yet short as it is, care ought to be taken not wantonly and unnecessarily to render it ridiculous. Mr. Cooke, of Drury-Lane, has a respectable look.

The tones of Mrs. Atkins's voice are too slender for a theatre of large dimensions—a defect, which strikes us with redoubled force from the strong contrast it presents to the potent intonation of Mrs. Billington. Mrs. Bland has, in this respect, greatly the advantage of the Covent-Garden *Semira*. And what, we must confess, created in us a very agreeable surprize, notwithstanding the rotundity of her person, Mrs. Bland appears, comparatively speaking, more symmetrical in this character, than in most of the parts, which we have been accustomed to see her sustain.

With respect to the scenic department, Drury-Lane carries it decidedly over the other house, in point of magnificence and appropriate embellishment. The judgement scene, in particular, and still more the Temple scene, which is principally



cipally borrowed from *Pizzaro*, have a grand and commanding effect. On the whole indeed, the pomp and splendour, so essential necessary to operatic representation, are much better consulted at this theatre, than at Covent-Garden.

## THEATRICAL RETROSPECT.

### DRURY-LANE.

1801.

OCTOBER.

Friday, 30. *The Follies of a Day*, *Holcroft*.—*The Children in the Wood*, *Morton*.—*Blue-Beard*, *G. Colman*.

Saturday, 31. *The Jew*, *Cumberland*.—*The Shipwreck*, *S. Arnold*.

NOVEMBER.

Monday, 2. *The Tempest*, *Shakspeare*.—*The Liar*, *S. Foote*.

Tuesday, 3. *As you like it*, *Shakspeare*.—*No Song, no Supper*, *P. Hoare*.

Wednesday, 4. *Beggar's Opera*, *Gay*.—*The Wedding Day*, *Mrs. Inchbald*.

Thursday, 5. *Artaxerxes*, *Dr. Arne*.—*The Mock Doctor*, *H. Fielding*.

The two principal points, which calls for notice in the occurrences of this week, are, in the first place, the return of

#### MR. WEWITZER

who made his appearance at Drury-Lane, for the first time this season, on Monday, November 2nd. in the character of *Papillion*, in the humourous Farce of the *Liar*. To the merits of this gentleman, we have on a very recent occasion borne ample testimony, and it glads us to find, that our remonstrances on the necessity of his re-engagement have not been without effect. Mr. Wewitzer was saluted on his *entre* on the stage, with the most flattering and tumultuous bursts of applause.

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The next point to which our attention is peremptorily called, respects the

EMBARRASMENTS OF THE THEATRE,  
and the consequent derangement of its internal economy. The number of apologies for *indisposition, unavoidable absence, &c. &c.* have of late multiplied upon us so rapidly, that even the most superficial and careless observer must have perceived, that in these applications something "more is meant than meets the ear"—that there is something equivocal and "rotten in the state of Denmark."—No longer than last Wednesday a *double* apology was made, in behalf of Mr. Downton, and Miss De Camp, whose respective parts of *Peachum* and *Lucy*, in the *Beggar's Opera*, were undertaken by Mr. Waldron and Mrs. Harlowe. The true source of this professional malady, technically denominated the *yellow-fever*, originates in the want and stoppage of the "circulating medium." The embarrassments of the theatre, are such, that without some speedy reform and change of system, it will be impossible to keep the house open much longer. This subject, it is our intention, to discuss coolly and dispassionately; but yet fully and at length, in our next.

Superadded to the want of room, the Editor has to throw himself on the generosity of the reader, on the plea of severe indisposition, for the further postponement of Mr. Siddons's *Othello*, and the account of Mr. Reynold's new comedy of *Folly as it Flies*. Where the burden of a periodical and weekly work rests entirely on the exertions of an *individual*, without any collateral assistance whatever, prevention and disappointment will occasionally occur. 'Tis not in the power of the most persevering industry and vigilance to guard against, and baffle contingencies, to which the infirmities of our nature render us obnoxious.



COVENT GARDEN THEATRE, *Sept. 25.*

This Evening, the Comedy of

*W I L D O A T S.*

Rover, Mr. Lewis; Harry, Mr. Brunton; Sir George Thunder, Mr. Waddy; Ephraim Smooth, Mr. Munden; John Dory, Mr. Fawcett; Sim, Mr. Knight; Banks, Mr. Murray; Midge, Mr. Claremont; Gammon, Mr. Thompson; Lamp, Mr. Harley; Landlord, Mr. Atkins; Zachariah, Mr. Simmons; Trap, Mr. Beverly; Twitch, Mr. Wilde; Waiter, Mr. Curties.  
Jane, Mrs. Martyr; Amelia, Miss Chapman; Lady Amaranth, Mrs. Glover.

To which will be added the musical Entertainment of

*T H E F A R M E R.*

Jemmy Jumps, Mr. Munden; Valentine, Mr. Johnstone; Farmer Blackberry, Mr. Townsend; Col. Dormant, Mr. Davenport; Rundy, Mr. King; Fairley, Mr. Thompson; Farmer Stubble, Mr. Atkins; Waiter, Mr. Abbot; Flummery, Mr. Wilde.  
Molly Maybush, Mrs. Martyr; Louisa, Miss Wheatley; Landlady, Mrs. Whitmore; Betty Blackberry, Mrs. Litchfield.

DRURY-LANE THEATRE, *Saturday Sept. 26.*

This Evening, the Comedy of

*T H E R I V A L S.*

Sir Anthony Absolute, Mr. King; Captain Absolute, Mr. Barrymore; Faulkland, Mr. C. Kemble; Acres, Mr. Bannister, Jun. Sir Lucius O'Trigger, Mr. Palmer; Fag, Mr. Surmont; David, Mr. Wathen; Coachman, Mr. Maddocks; Servants, Messrs. Fisher, Webb, Evans.

Mrs. Malaprop, Miss Pope; Lydia Languish, Miss Mellon; Julia, Miss Biggs; Lucy, Mrs. Harlowe; Maid, Mrs. Jones.

After the Comedy, the Romance of

*L O D O I S K A.*

The Music composed, and selected from Cherubini, Kreutzer, and Andreozzi, by the late Mr. Storace.

*POLANDERS.*

Prince Lupauski, Mr. Powell; Count Floreski, Mr. Kelly; Baron Lovinski, Mr. Raymond; Varbel, Mr. Suett; Adolphus, Mr. Caulfield; Gustavus, Mr. Chippendale; Sebastian, Mr. Roffey,  
Princess Lodoiska, Mrs. Crouch.

*TARTARS.*

Kera Khan, Mr. Barrymore; Ithorak, Mr. Dignum; Khor, Mr. Sedgwick; Japhis, Mr. Cooke; Kajah, Mr. Surmont; Tamura, Mr. Whitmell, Camazin, Mr. Lascelles,

*TARTARS, CAPTIVES, &c. &c. &c.*

**COVENT-GARDEN THEATRE, Sept. 28.**

This Evening, the Tragedy of

**THE RIVAL QUEENS;**

Or, Alexander the Great,

Alexander, Mr. Lacy, (Being his first appearance in that Character)  
 Lyfimachus, Mr. Betterton; Hephestion, Mr. Whitfield; Cassan-  
 der, Mr. Claremont; Aristander, Mr. Waddy; Polyphercon, Mr.  
 Klanert; Eumenes, Mr. Curties; Perdiccas, Mr. Thompson;  
 Theffalus, Mr. Seaton; Clytus, Mr. Murray.

Statira, Mrs. Litchfield; Roxalana, Mrs. Glover,

In act II. *The Grand Triumphal Entry of Alexander into Babylon,*In act IV. *A Grand Banquet.*

After which, a grand Historic Pantomimic Drama, called

**P E R O U S E;**

Or, the Desolate Island.

*Europeans*—Perouse (the Navigator) Mr. H. Johnston; Theodore  
 (the Son of Perouse) Miss Jenkinson; Conge (Servant to Madame  
 Perouse) Mrs. King;

Madame Perouse Mrs. H. Johnston.

Chimpanze (an animal of the Desolate Island) Master Menage,

*Natives of a Neighbouring Island.*—Kanko (Suitor to Umba)

Mr. Farley; Negaski (Umba's Father) Mr. Delpini; Potepataw,  
 Mr. Klanert; Telesemar, Mr. L. Bologna; Potoomoro, Mr. Platt;  
 Umba, Mrs. Mills.

**DRURY-LANE THEATRE, Sept. 22.**

This Evening, the Tragedy of

**KING RICHARD THE THIRD.**

King Henry the Sixth, Mr. Wroughton; Prince of Wales, Master  
 Chatterley; Duke of York, Miss Kelly; Duke of Gloucester,  
 Mr. Kemble; Duke of Buckingham, Mr. Barrymore; Duke of  
 Norfolk, Mr. Holland; Earl of Richmond, Mr. C. Kemble; Lord  
 Stanly, Mr. Packer; Sir Richard Radcliff, Mr. Maddocks; Sir  
 William Catesby, Mr. Caulfield; Sir Robert Brackenbury, Mr.  
 Surmont; Tressel, Mr. De Camp; Officer, Mr. Chippendale;  
 Forest, Mr. Fisher; Dighton, Mr. Evans; Sir James Tyrrel, Mr.  
 Webb; Lord Mayor, Mr. Sparks; Queen Elizabeth, Mrs. Powell;  
 Duchefs of York, Miss Tidswell; Lady Anne, Miss Biggs.

After the Tragedy the Dramatic Romance of

**B L U E B E A R D;**

Or, Female Curiosity.

Abomelique (Blue-Beard) Mr. Barrymore; Ibrahim, Mr. Suett;  
 Selim, Mr. Kelly; Shacabac, Mr. Bannister, jun; Fatima, Mrs.  
 Crouch; Irene, Miss De Camp; Beda, Msr. Bland.

Janissaries, Peasants, and Slaves,

Principal Dancers, Mr. and Mrs. Byrne,



COVENT-GARDEN, *Wednesday, Sept. 30.*

This Evening the Comedy of

*The BEAUX STRATAGEM.*

Archer, Mr. Lewis; Aimwell, Mr. Brunton; Father Foigard, Mr. Johnstone; Boniface, Mr. Davenport; Sullen, Mr. Waddy; Gibbet, Mr. Emery; Sir Charles Freeman, Mr. Claremont; Scrub, Mr. Munden.

Cherry, Mrs. Beverley, (Being her first appearance on this Stage.)  
Dorinda, Mrs. H. Johnstone; Lady Bountiful, Mrs. Whitmore;  
Gipsy, Miss Leserve; Mrs. Sullen, Mrs. Glover.

To which will be added the Musical Entertainment of

*ROBIN HOOD.*

Robin Hood, Mr. Townsend; Little John, Mr. Munden; Ruttekin, Mr. Beverley; Allen o'Dale, Mr. Seaton; Bowman, Mr. Street; Fitzherbert, Mr. Davenport; Edwin, Mr. Incledon.

Clorinda, Mrs. Martyr; Annette, Miss Sims; Angelina, Mrs. Atkins.

DRURY-LANE THEATRE, *Thursday, Oct. 1.*

This Evening the Comedy of

*The CLANDESTINE MARRIAGE.*

Lord Ogleby, Mr. King; Sir J. Melvill, Mr. Barrymore; Lovewell, Mr. C. Kemble; Sterling, Mr. Dowton; Brush, Mr. Palmer; Canton, Mr. Maddocks; Serjeant Flower, Mr. Packer; Traverse, Mr. Caulfield; Trueman, Mr. Surmont.

Mrs. Heidelberg, Mrs. Sparks; Miss Sterling, Miss De Camp;  
Fanny, Miss Campbell; Trufty, Mrs. Maddocks; Betty, Miss Mellon.

To which will be added the Musical Entertainment of

*THE DESERTER.*

Henry, Mr. Kelly; Ruffet, Mr. Sedgwick; Simkin, Mr. Suett;  
Skirmish, Mr. Bannister, Jun. Flint, Mr. Webb; Serjeant, Mr. Fisher; Soldiers, Messrs. Cooke, Maddocks, Evans.

Louisa, Mrs. Crouch; Jenny, Mrs. Bland; Margaret, Mrs. Maddocks.

In act II. will be introduced *Military Manœuvres, The Dead March, and the Ceremony used in shooting a Deserter.*

## COVENT-GARDEN THEATRE, Oct. 2.

This Evening, the Comedy of

*The SUSPICIOUS HUSBAND.*

Ranger, Mr. Lewis; Strickland, Mr. Murray; Jack Meggot, Mr. Knight; Bellamy, Mr. Whitfield; Teller, Mr. Simmons; Buckle, Mr. Klanert; Simon, Mr. Abbot; Ranger's Servant, Mr. Atkins; Chairmen, Mess. Harley, Blurton; Frankly, Mr. Brunton.

Mrs. Strickland, Miss Chapman; Lucetta, Mrs. Maddocks; Jacintha, Mrs. Mills; Milliner, Mrs. Cox; Clarinda, Mrs. Glover.

After the Comedy, the Musical Entertainment of

*P A U L and V I R G I N A.*

Paul, Mr. Incledon; Alhambra, Mrs. Mills; Tropic, Mr. Townsend; Don Antonio, Mr. Klanert; Diego, Mr. Emery; Sebastian, Mr. Claremont; Sailor, Mr. Atkins; Dominique, Mr. Munden.

Jacintha, Mrs. Atkins; Inhabitants, Miss Wheatly, Miss Sims; Virginia, Mrs. H. Johnston.

The Dances by Mess. Blurton, Wilde, Platt, Lewiss, Klanert, &c. Mesdames Watts, Carne, Bologna, Norton, Bologna, Dibdin, &c.

## COVENT-GARDEN THEATRE, Oct. 3.

This Evening will be revived the Serious Opera of

*A R T A X E R X E S.*

Arbaces, Mr. Incledon; Artaxerxes, Mr. Hill; Artabanes, Mr. Townsend; Rimenès, Mr. Street.

Semira, Mrs. Atkins;

Mandane, (*For the First Time these Seven Years*)

By Mrs. Billington.

Who will introduce a *Bravura Song*, with an Obligato Accompanied on the Violin, by Mr. Weichell, composed by Bianchi.

To which will be added a Farce, called

*B A R N A B Y B R I T T L E.*

Barnaby Brittle, Mr. Emery; Lovemore, Mr. Claremont; Jeremy, Mr. Simmons; Sir Peter Pride, Mr. Davenport; Clodpole, Mr. Blanchard.

Damaris, Mrs. Dibdin; Lady Pride, Mrs. Powell; Mrs. Brittle, Mrs. Mattocks;



**DRURY-LANE THEATRE, Saturday Oct. 5.**

This Evening, the Comedy of The  
*M E R C H A N T of V E N I C E.*

The Scenery will be Portraits of the different Quarters of Venice, and the Dresses after the Venetian *Costume*.

Duke of Venice, Mr. Packer; Antonio, Mr. Wroughton; Bassanio, Mr. Barrymore; Solanio, Mr. De Camp; Salarino, Mr. Holland; Gratiano, Mr. Palmer; Lorenzo, Mr. Dignum; Shylock, Mr. Kemble; Tubal, Mr. Waldron; Gobbo, Mr. Downton; Launcelot, Mr. Suett; Leonardo, Mr. Evans; Stephano, Miss Fisher. Portia, Mrs. Powell; Nerissa, Miss De Camp; Jessica, Mrs. Bland.

After the Comedy, the Dramatic Romance of

*B L U E B E A R D;*

Or, Female Curiosity.

The Music Composed by Mr. Kelly.

Abomelique, (Blue Beard) Mr. Barrymore; Ibrahim, Mr. Suett; Selim, Mr. Kelly; Shacabac, Mr. Bannister, Jun. Fatima, Mrs. Crouch; Irene, Miss De Camp; Beda, Miss Menage. *Spahis*.—Messrs. Sedgwick, Dignum, Caulfield, Cooke, Surmont, Maddocks, Evans, &c. &c.

Janizaries, Peasants, and Slaves, Mess. Danby, Cooke, Tett, Caulfield, Jun. Sawyer, Danby, Jun. Aylmer, &c. &c.

Messrs. Arne, Menage, Watson, Wentworth, Kelly, &c.

Principal Dancers, Mr. and Mrs. Byrne.

**COVENT-GARDEN THEATRE, Oct. 5.**

This Evening, the Tragedy of

*R O M E O A N D J U L I E T.*

Romeo, Mr. H. Johnston; Capulet, Mr. Waddy; Tibalt, Mr. Wilkinson; Prince, Mr. Claremont; Benvolio, Mr. Whitfield; Friar Lawrence, Mr. Hull; Paris, Mr. Klanert; Montague, Mr. Davenport; Balthazar, Mr. Abbot; Peter, Mr. Harley; Apothecary, Mr. Simmons; Mercutio, Mr. Lewis; Lady Capulet, Miss Leserve; Nurse, Mrs. Davenport; Juliet, Miss Murray.

In Act I. incident to the Tragedy, a Grand Masquerade. End of Act IV. The Funeral Procession of Juliet, and a Solemn Dirge.

After the Tragedy, the Grand Historic Pantomimic Drama of

*P E R O U S E;*

Or, The Desolate Island.

*Europeans*—Perouse (the Navigator.) Mr. H. Johnston; Theodore, (the Son of Perouse) Miss Jenkinson; Conge, (servant to Madame Perouse) Mr. King; Madame Perouse. Mrs. H. Johnston.

Chimpanzee (an animal of the Desolate Island) Master Menage.

*Natives of a neighbouring Island*—Kanko (Suitor to Umba) Mr. Farley; Negaska (Umba's father) Mr. Delpini; Potepetaw, Mr. Klanert; Tetesemar, Mr. L. Bologna; Toroomora, Mr. Platt.

Umba, Mrs. Mills.

**DRURY-LANE THEATRE, Monday, Oct. 5.**

This Evening, the Tragedy of

**G E O R G E B A R N W E L L.**

Thorowgood, Mr. Powell; Barnwell, Mr. Packer; George Barnwell, Mr. C. Kemble; Trueman, Mr. Holland; Blunt, Mr. Surmont. Maria, Mrs. Sontley; Millwood, Mrs. Powell; Lucy, Miss Pope.

After the Tragedy, the Romance of

**L O D O I S K A.**

*Polanders.*—Prince Lupauski, Mr. Powell; Count Floreski, Mr. Kelly; Baron Lovinski, Mr. Raymond; Varbel, Mr. Suett; Adolphus, Mr. Caulfield; Gustavus, Mr. Chippendale; Sebastian, Mr. Roffey; Michael, Mr. Maddocks; Cassimer, Mr. Fisher. Princess Lodoiska, Mrs. Crouch.

*Tartars.*—Kera Khan, Mr. Barrymore; Ithorak, Mr. Dignum; Khor, Mr. Sedgwick; Japhis, Mr. Cooke; Kajah, Mr. Surmont. **CAPTIVES, HORDE; &c. &c. &c.**

**DRURY-LANE THEATRE, Tuesday, Oct. 6.**

This Evening, the Tragedy of

**K I N G R I C H A R D the T H I R D.**

King Henry the Sixth, Mr. Wroughton; Prince of Wales, Master Chatterley; Duke of York, Miss Kelly; Duke of Gloucester, Mr. Kemble; Duke of Buckingham, Mr. Barrymore; Duke of Norfolk, Mr. Holland; Earl of Richmond, Mr. C. Kemble; Lord Stanley, Mr. Packer; Sir Richard Ratcliff, Mr. Maddocks; Sir William Catesby, Mr. Caulfield; Sir Robert Brackenbury, Mr. Surmont; Tressel, Mr. De Camp; Officer, Mr. Chippendale; Queen Elizabeth, Mrs. Powell; Duchess of York, Miss Tidswell; Lady Anne, Miss Biggs.

After the Tragedy the Dramatic Romance of

**B L U E B E A R D;**

Or, Female Curiosity.

The Musick Composed by Mr. Kelly.

Abomelique, (Blue Beard) Mr. Barrymore; Ibraim, Mr. Suett; Selim, Mr. Kelly; Shacabac, Mr. Bannister, Jun. Fatima, Mrs. Crouch; Irene, Miss De Camp; Beda, Miss B. Menage. Spahis.—Mess. Sedgwick, Dignum, Caulfield, Cooke, Surmont, &c. Principal Dancers; Mr. and Mrs. Byrne.

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